lands among them. The speared reeds are supposed to be cows and are therefore called gu/mati. The children themselves feel like victorious soldiers who are dividing their booty by games of chance. [Picture. Position of the hand in the game of raffling booty.] 857 526

The imitative games of the Hottentot children are particularly worthy of notice as they represent the only stage in their life in which an artistic drive seeks definite outlet. The half-grown boys between the ages of about eight and sixteen make toys from clay, and bake the clay in a fire to give it nuances of color as well as hardness. 857 524 323 532

The figure of a white man is in the middle of the first group, standing behind a horse. [See Figure I.][1] The narrow [311] high bridge of the nose of our race astonishes the Hottentot with his wide low nose and provokes him to caricature. On the right next to this figure is a smoking, native woman with [meerschaum(?)]. Behind her, with the pigs, is a boy by an iron three-legged Boer cooking pot. The wooden nose piece is interesting in the riding ox. [Pictures I., II. The fat-tailed wether is bucking a billy goat. The kneeling guard aiming his rifle with one closed eye shows careful observation.] [312] Figure II shows a pair of ostriches on the left, the male emphasized by its natural ornament of feathers and by its size. The artist, at any rate, did not see the giraffe in Namaland, but probably in some zoo in the Cape colony. The oryx antelope and the springbok are recognizable by their pointed horns and lyre shaped horns respectively. Of the two scorpions with their threatening stingers raised up, the one on the right is better made. The young herdboy has plenty of opportunity of observing baboons. The events reproduced here he has obviously observed carefully. The other figures represent a frog, an iguana and a turtle.

The last group of clay figures (Fig. III) represents an ox wagon, which the old Boer with his long whip directs from the front box, while the native guide seeks the way. [Picture. Figure III]. I would like to point out especially the naturalistic reproduction of the lead oxen that are pushing powerfully against the yoke.

In these sculptural attempts one can recognize everywhere the ability to reproduce the characteristic element of the object from direct observation, without contemplation. It is the same primitiveness that differentiates the drawings of prehistoric man from those of our children, who reproduce objects more intellectually (with whom they are now being closely compared).

It is strange that the Hottentot's undoubted ability to reproduce things in sculpture is extinguished when the age of childish games is passed.

1 [figures refer to p. 128. — Ed.]

1: Schultze--1128 N-S (1903-1905) 1907 FX13 Hottentot FX13
Nama

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[p. 301]

I.

The fat-tailed wether is bucking a billy goat. The kneeling guard aiming his rifle with one closed eye shows careful observation.

II

1: Schubkow--SIRC M-5 (1909-1910) 1907 FX13 Hankowan FX13
Hanna

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An ox wagon. The old man with his long whip directs from the front box, while the native guide walks the way.

[p.39-9]

CHAPTER XIV

ART AND KNOWLEDGE

Decorative and Plastic Art

532 Judged by the standard of the Bushmen, the Hottentots are distinctly poor in artistic productions. Painting and engraving on rock, one of the outstanding features in the culture of the former, does not 531 appear ever to have been practised by the latter. Their decorative art at the present time is confined mainly to scratching or incising simple rows of dots or lines of crude chevron, zigzag or fishbone pattern on the outer surface of their metal armbands and rings. Occasionally also simple triangular designs are burned round the mouth of their wooden vessels, or scratched on the stems of their serpentine pipes; while the clay pots they formerly made are sometimes found decorated round the neck with rows of dots or short, broad lines, apparently produced by incising.[1] No other form of decorative art is known to occur.

532 The rudiments of a plastic art may be noticed among the young 557 boys, who often model toys out of clay, which they burn in the fire to obtain shades of colour as well as hardness. These toys consist in figures of human beings, cattle, game and other animals, sometimes also in group compositions such as a team of oxen pulling a wagon. Schultze describes and figures some of them, which are skilfully modelled and by no means devoid of artistic appeal, in some cases even showing a lively sense of caricature, as in representations of Europeans.[2] But the talent here shown is not carried over into later life, and no modelling or carving of any description analogous to this is done by adults.

Music and Dancing

533 If the Hottentots are deficient in the plastic arts, their musical 536 talent at least is highly developed. The joy in imitative representation, in the fancy-free expression of mood-up impressions, lives in both young and old. Their delight and talent in mimicry is shown in

[1] Schultze, *Namaland und Kalahari*, 449-51; Schinz, "Hottentots and Bushmen, Persons," [illegible] and pl. 2.

[2] Op. cit., 510-12; cf. Hahn, "Die Nama-Hottentotten," 331.

S: Vedder M-5 (ca. 1910) 1928
FX13 Hottentot FX13
Nama

533 517 monium enthusiast, however, did not care for that and continued playing up to midnight. When this was prohibited as against the rules of the house, he answered that he did not know that they were not allowed to study after nine o'clock. One night after that he was found at the harmonium at two o'clock in the morning and excused himself by saying that the rules of the house, which he was willing to abide by, did not stipulate at what time of the morning a pupil could begin to study! In four months' time he had made so much progress in playing the harmonium that he accompanied the hymns in the community services.

532 517 3. Many of the young people also show aptitude in the art of painting. A grandson of the notorious Hendrik Witbooi painted two ostriches with such a typically African background in coloured chalk on the board for his final examination after three years' preparation for the profession of teacher, that even the Government Inspector was amazed. Thus, the results of the mental development of the Nama, clearly perceptible to-day, show that the trouble and pains bestowed on them bear fruit; and nothing is more erroneous than to imagine the Hottentots are mentally one of the most primitive races. In the political economy of South-West Africa their weakly physique will play a very small part however; but for work which does not exact much bodily strength but requires intelligence the Nama will in the future be preferred to other natives.

IX. Usage and Laws.

642 643 645 The Chief with councillors and magistrate is the representative of the law. The last named is his right hand in all public and legal matters. Under normal circumstances the son inherits the chieftainship from his father. In times of peace the powers of the Chief are very limited. Without having consulted a mass meeting and without the decision of the councillors the instructions of a chief are of very little consequence. The form of government of a chieftainship is altogether democratic. Within this democratic frame, however, the Chief rules like a patriarch. This state of affairs is radically changed during war. If a war breaks out the Chief becomes dictator.

645 643 The councillors are elected at a mass meeting, and at the same time function as judges. Decisions by them are regarded as laws by the tribe and their sentences, passed under the presidency of the eldest among them, are executed. There is no appeal to a higher court. Only in cases where there is no consensus of opinion among the judges with regard to the passing of a sentence in the matter referred to the Chief whose casting vote then settles the question finally.

[643] 642 2. As the Nama possess a very fine sense of justice and injustice, legal disputes are not at all uncommon. But since